ANDREA PALLADIO

The Four Books of Architecture

With a new introduction by Adolf K. Placzek
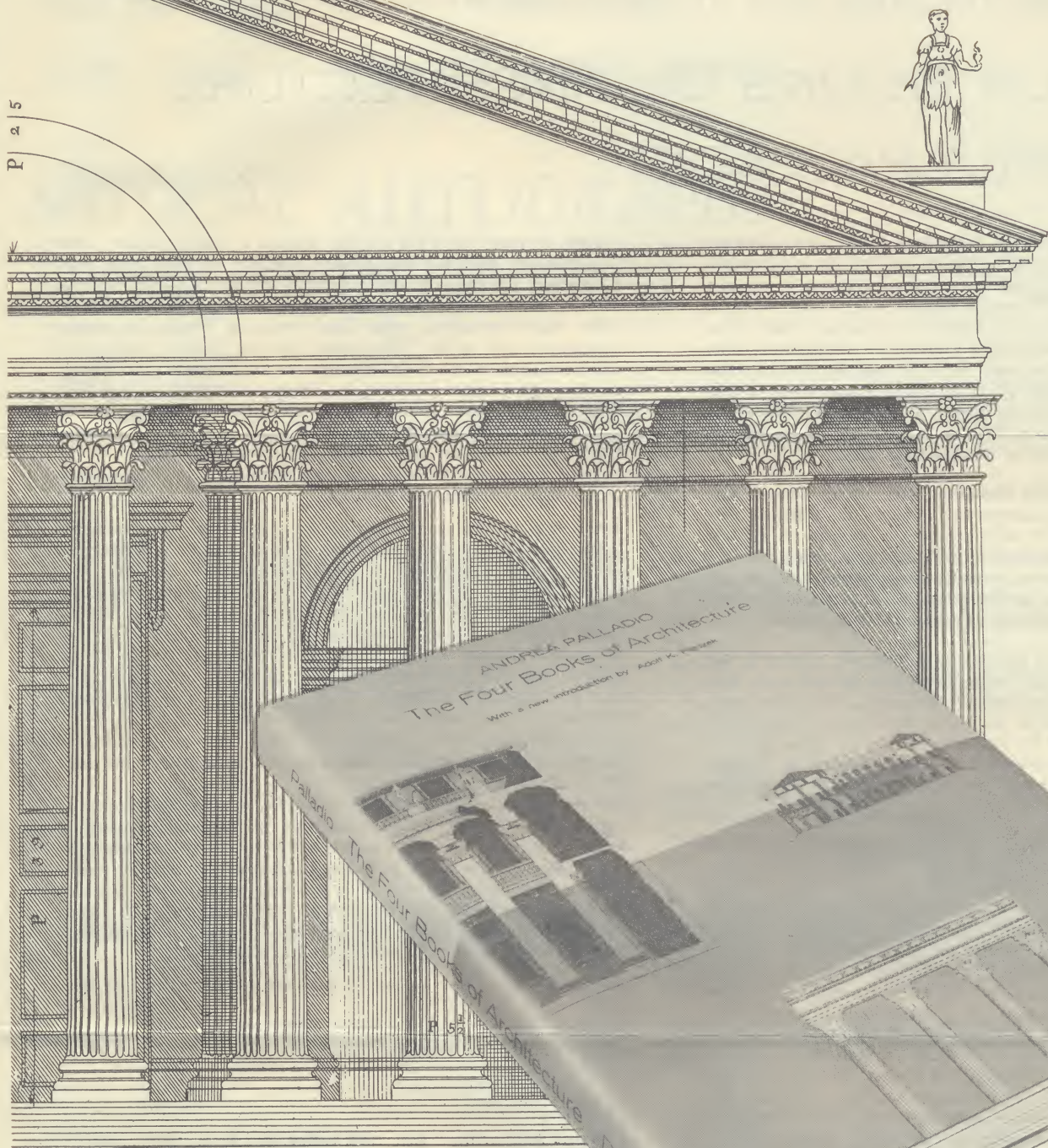
Palladio   The Four Books of Architecture   Dover

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THE FOUR BOOKS ON ARCHITECTURE
BY ANDREA PALLADIO

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First published in 1570 in Italy, *I Quattro Libri dell'architettura* by Andrea Palladio has proved to be one of the most influential books in history. One of the four or five great theoretical works in architecture (along with Vitruvius, Vignola, etc.) it has been of overwhelming importance in the history of European architecture. On the Continent it revolutionized concepts of architectural style, while in Great Britain in the hands of Sir Christopher Wren (whose annotated copy is still preserved at Oxford) it gave birth to such masterpieces as the Banqueting House at Whitehall. During the 18th century (in two different English translations) it became the source for one of the dominant architectural styles.

For many years this extremely important book has been unavailable except at inflated prices to architects, historians, and students, even though an understanding of its contents is a necessity to all who are seriously interested in architecture. For this reason we are specially pleased to be able to announce the appearance of our new inexpensive edition, with a special introduction prepared by Adolf K. Placzek of the Avery Library of Columbia University.

At Dr. Placzek's suggestion we have reprinted the extremely rare Isaac Ware translation of Palladio, which was printed only once, in 1738. This edition (as opposed to the Leoni translation which appeared in several printings in the 18th century) is remarkable as much for the fidelity of its translation as for the great accuracy with which it reproduces the plates originally drawn by Palladio. This Ware translation is the edition most valuable to the English-speaking world.

In this work Palladio prepared a very full text which summarized and evaluated the basic conclusions that had been reached upon architecture by both the ancients and his contemporaries, including his own remarkable work. The first volume is concerned with basic material that everyone interested in classical architecture should know: the Five Orders, with details on proportions; the materials and basic techniques of building, including pavements, etc.; various rooms, ceilings, vaults, proportions of doors and windows, ornamentation, chimneys, stairways, roofs, etc. In addition to structural and constructional information, Palladio presents many of his own insights into aesthetic matters, particularly as related to function. Most interesting is a chapter entitled "Of Abuses," in which Palladio castigates the "barbarians:" "And although variety and things new may please every one, yet they ought not to be done contrary to the precepts of art, and contrary to that which reason dictates."

In this Second Book Palladio discourses upon house design, both town house and country house. Here he discusses not only house design in general, but comments extensively upon specific fabrics created by his contemporaries in Italy, his own work, and the house-complexes of the ancient Romans and Greeks. In the Third Book Palladio continues the same exhaustive treatment of streets and ways, bridges, public places (like squares, piazzas, basilicas and porticos), describing not only ideal situations but many specific structures of both classical and contemporary construction, including his own work, both accomplished and projected.

The famous Fourth Book is generally accounted one of the glories of architectural writing, for here Palladio analyzes the ancient temples that survived to his time or were known through adequate records. In many cases his analysis remains a primary source, since the structure itself has disappeared. Ranging all over Italy from Calabria to the North, Palladio describes dozens of edifices in terms of both structure and decoration. Rome, as might be expected, receives major attention, while such areas of France as contain antiquities, such as the Nîmes area, are also covered. Among the many buildings which Palladio covers are the Pantheon, the Temple of Mars, the Temple of Nerva, the Temple of Antoninus and Faustina, the Temple of Vesta, the Baptistery of Constantine, Bramante's portions of St. Peter's, the Temple of Vesta at Tivoli, La Maison Carrée of Nîmes, and many others. So completely devoted to the classical ideals was Palladio that his work still remains a major guide book to classical Rome.

Paralleling the text all through the Four Books are the remarkable plates that have rendered this work famous. Including illustrations of the orders, proportions of detail, constructional features, floor plans, elevations, sections, and details of buildings and complexes, bridges, and archeological material, they are considered among the most beautiful plates ever prepared in Europe. It would be difficult to imagine anyone who is interested in either illustration or the graphic arts who would not become enthusiastic about them. (We are also especially delighted to say that they have reproduced brilliantly in our edition, better than we had hoped.)

On the rare book market this volume has cost up to $250.00 per copy!

No art library can afford to be without a copy of this work, nor can students of architecture, architects or laymen interested in building styles and aesthetics consider their libraries adequate without it. Apart from being a document of scholarly interest, it presents a vital, living account of Renaissance architectural thinking, very clearly expressed and depicted by a great designer. Yet despite its breadth and profundity, it is not difficult reading; it is expressed with a certain charm that well befits its subject matter.

Unaltered, unabridged reprint of the 1738 English edition by Isaac Ware. 212 plates, all original size. Full text. New introduction by Adolf K. Placzek, Avery Library, Columbia University. xxiv + 119pp. of text. 9½ × 12¾.   Clothbound $10.00

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This is the point of view of Dr. Emanuel Winternitz, a renowned musicologist and teacher and Curator of Musical Instruments at New York's Metropolitan Museum. And it is the point of view that animates this well-known scholarly work. When it appeared in 1955, this two-volume study offered the music world an opportunity to do the kind of research into manuscripts that had been extremely difficult until then. It also gave music readers an altogether fascinating book to read and browse through.

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Drawn from the collections of libraries scattered all over the world and based upon all of Dr. Winternitz's impressive scholarship, this book certainly belongs in your music library. Apart from its enormous scholarly value, it is among the most intrinsically interesting music books to have appeared in many decades.

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Some reviews of the first edition

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Corrected, enlarged republication of original (1955) edition. New author's preface. Index. Bibliography. 18 figs. 196 plates. Total of 170pp. of text. 7⅞ x 10¾.   Two-vol. set, Paperbound $4.00

These illustrations have been greatly reduced to fit this circular.

PLATE 185: Stravinsky, *Concertino for string quartet*, 1920

PLATE 28: J. S. Bach, *Clavierbüchlein vor Wilhelm Friedemann Bach*, 1720
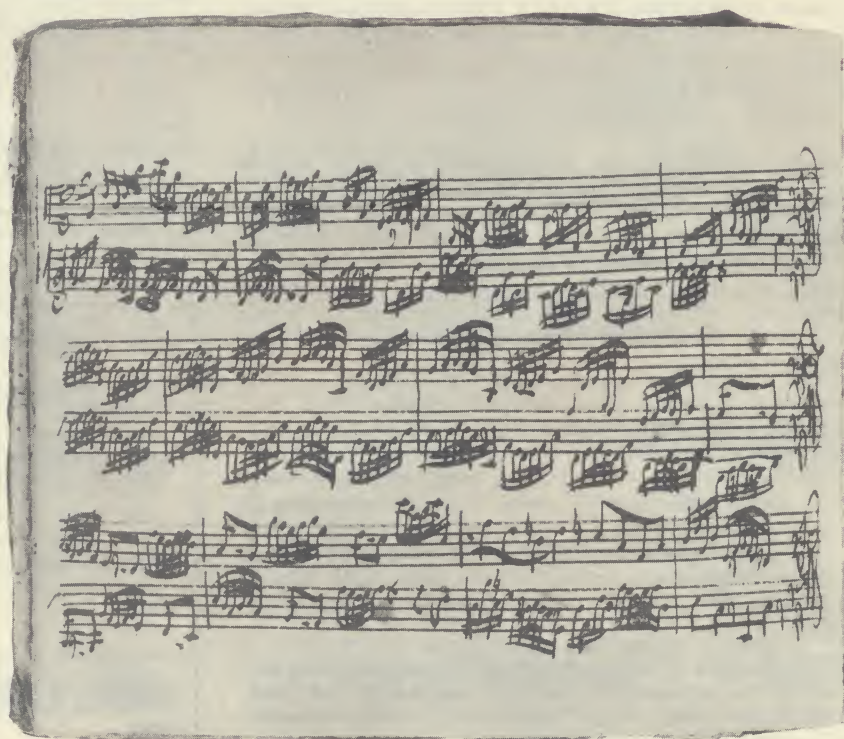
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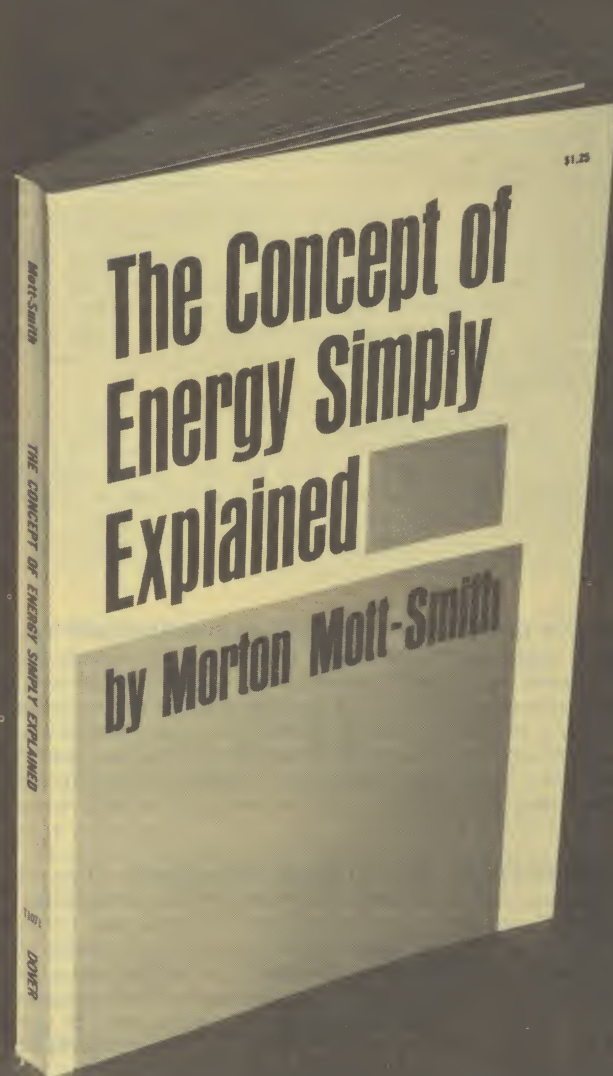*One of the most important features of Dover's publishing program is our catalogue of Books Explaining Science. Popularly priced and clearly written, these are books in all areas of science — astronomy, physics, chemistry, biology, mathematics — and the philosophy of science, books that help to explain the complex world to readers who have little or no technical background or training. Many of these books have already proved their value to beginning science students, to teachers in the early science grades or in high school and college general science programs, to countless laymen who want to understand the bewildering scientific developments taking place all around us. Others are brand new books. Still others are exclusive Dover imports, available in this country only through us.*

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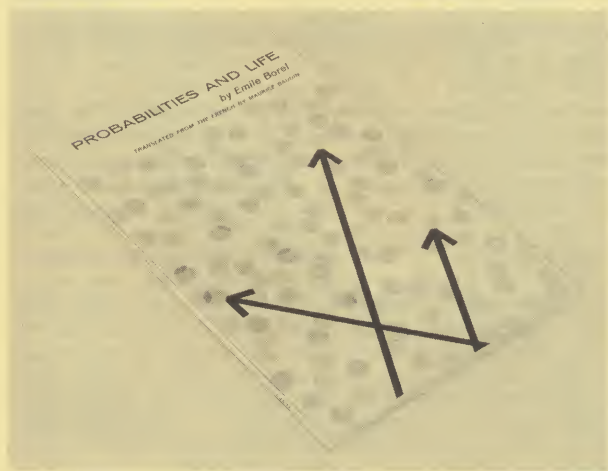
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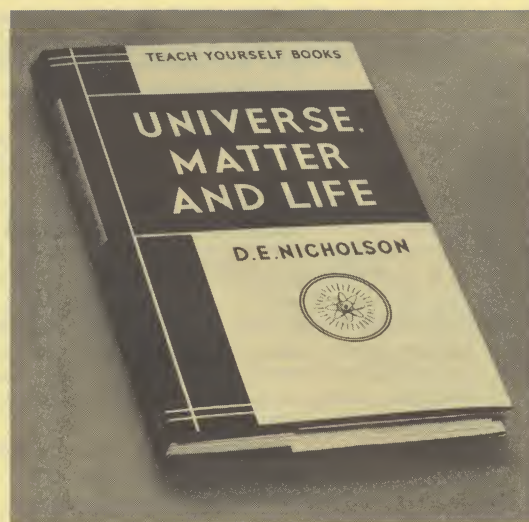
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